

Renaissance music & dance; Diablo Valley College; Pleasant Hill, CA; 1 p.m. and classroom visitacion.

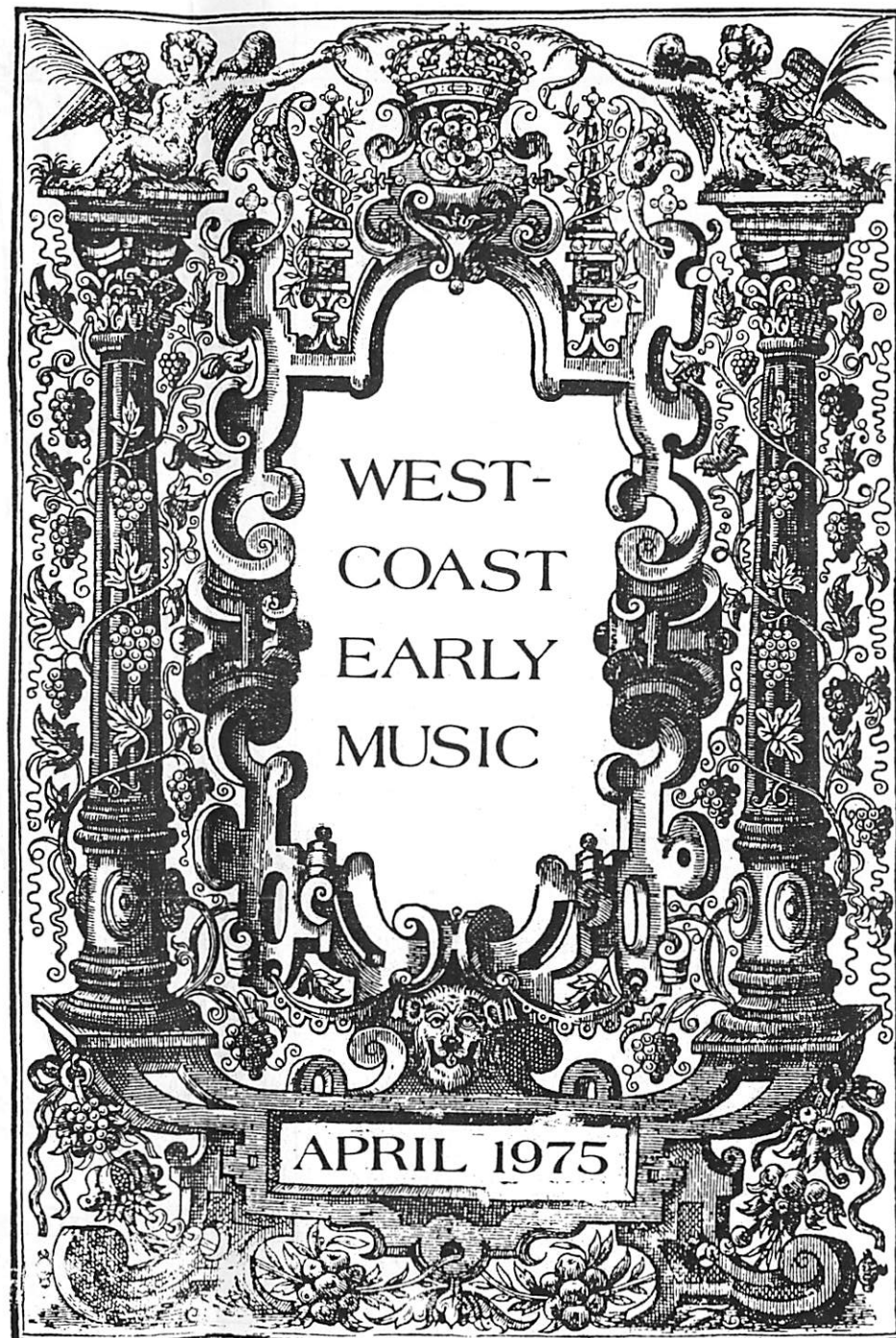
- Wed 30 SUSANNAH WOOD, soprano & CLARE WEINRAUB, classical guitar perform Dowland, Handel & Monteverdi; Old First Church, Van Ness at Sacramento; San Francisco; 8 p.m.; \$1
- Su 27 BERKELEY CHAMBER SINGERS perform baroque cantatas of Bach & Krieger; All Souls Parish, 2220 Cedar, Berkeley; 7:30 p.m. (Info: 848-1755)
- Su 27 AMATI STRING QUARTET with Hans de Vries, oboe; Beckman Aud., Cal Tech, Los Angeles; 3:30 p.m.
- MAY 3 MICHAEL LORIMER, guitar; Zellerbach Aud., Univ. Calif., Berkeley; 8 p.m. (Info: 642-2561)

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WESTCOAST EARLY MUSIC SOCIETY

861 Arlington Blvd.
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WESTCOAST EARLY MUSIC

KATHLEEN LIGNELL
Editor & Publisher

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WESTCOAST EARLY MUSIC is published twelve times a year for its members by the Westcoast Early Music Society. The magazine is owned by the Society and published under the direction and control of its board of directors. Associate membership rate \$5.00 per year which includes subscription to the magazine. Deadlines for manuscripts and listings are the 15th of the preceding month. Address manuscripts to Editor, WESTCOAST EARLY MUSIC, 861 Arlington Blvd., El Cerrito, CA 94530; records for review to C. Monson, 1437A Walnut St., Berkeley, CA 94709; inquiries and membership applications to WEMS, 861 Arlington Blvd., El Cerrito, CA 94530.

WESTCOAST EARLY MUSIC SOCIETY

WEMS was founded in the spirit of cooperation among the West Coast early music community. We are interested in informed, well-written articles and research on any aspect of early music for performers, builders, or scholars. Submit all manuscripts to the editor.

A NEW LOOK

We have been experimenting with type and format changes in the hope that we will eventually discover the one that best fits our image--informal, but informative and expressing what is best about early music in contemporary terms. In a word, we want the magazine to be as beautiful as its content, but also stay within our financial means, which are ever in need of bolstering. And always we need help from YOU. We always need more graphics, news, and dates.-KL

EARLY MUSICAL INSTRUMENTS

by Bay Area Craftsmen

March 22 through May 3, 1975

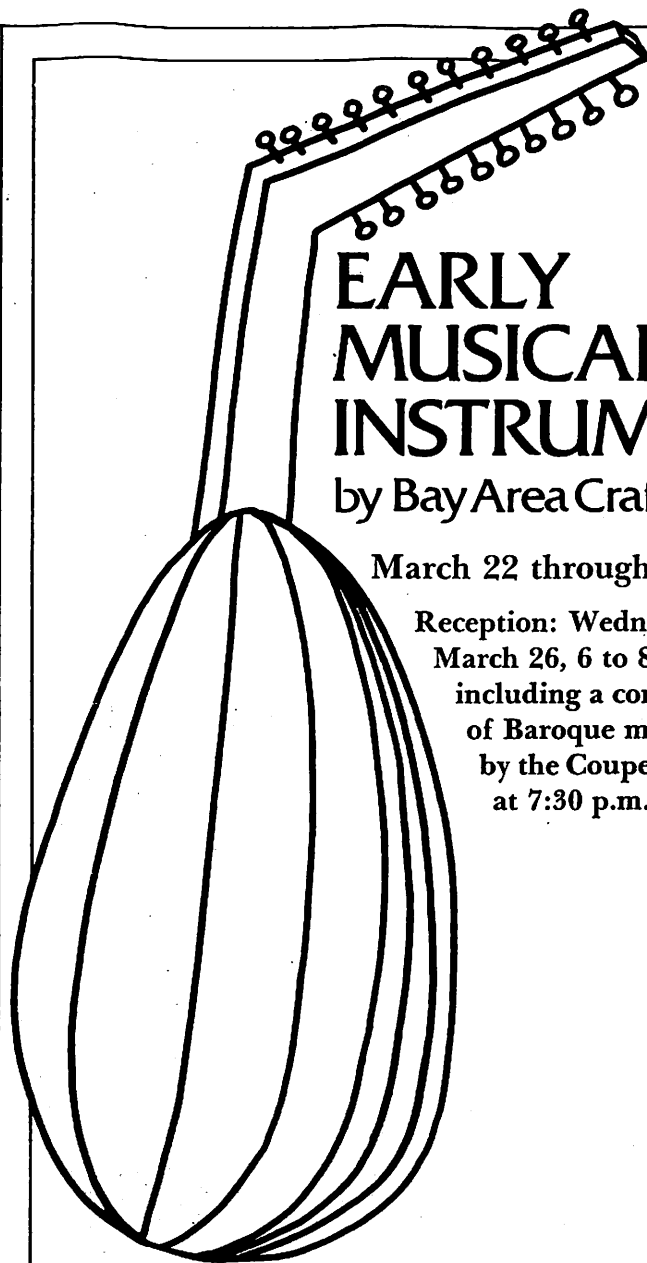
Reception: Wednesday
March 26, 6 to 8 p.m.
including a concert
of Baroque music
by the Couperin Consort
at 7:30 p.m.

The Center Gallery

University of California Extension Center
55 Laguna Street, San Francisco

GALLERY HOURS:

Monday 1-7pm
Tuesday-Thursday 10am-7pm
Friday-Saturday 10am-1pm



ANNOUNCING
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INCLUDING
SPECIFICATIONS
OF EARLY WOODWINDS
MATERIALS & TOOLS
THEIR CHARACTERISTICS AND SOURCES
TECHNIQUES
OF ALL PHASES OF CONSTRUCTION
&
RELATED TOPICS

THIS SOCIETY IS BEING FORMED BY AND FOR WOODWIND MAKERS, AND IS BASED ON A MUTUAL EXCHANGE OF INFORMATION AMONG ITS MEMBERS. THE SOCIETY WILL RESPOND TO FURTHER NEEDS AS THEY ARE INDICATED. THE ESTABLISHMENT OF A WOOD BANK, SEMINARS, BASIC RESEARCH, AND SO FORTH ARE ALL POTENTIAL FUNCTIONS.

TO RECEIVE A MEMBERSHIP APPLICATION, WRITE:

SOCIETY OF WOODWIND MAKERS

POST OFFICE BOX 686
MENDOCINO, CALIFORNIA, 95460
707-937-0026

GAMBISTS MEET IN FRESNO

The Viola da Gamba Society of America/West will hold a North-South Viol Meet over the April 11-13 weekend at the Piccadilly Inn, 2305 W. Shaw Ave., Fresno, CA 93705. The keynote will be informal playing of viol consorts in a relaxed atmosphere. Some four hours' drive from both the Los Angeles and San Francisco Bay areas, the Meet provides a chance for gambists from these major centers to get better acquainted. Also, viol contingents from Fresno, Nevada, and Arizona have made plans to attend.

Participants must bring their own viols and should bring their favorite viol consort music. Music to be furnished will include whole consorts up to ten parts, and multiple-choir viol and viol-and-voice literature, which require larger forces. A madrigal singing group in Fresno is preparing the Vries of London and other similar works for reading with gambists.

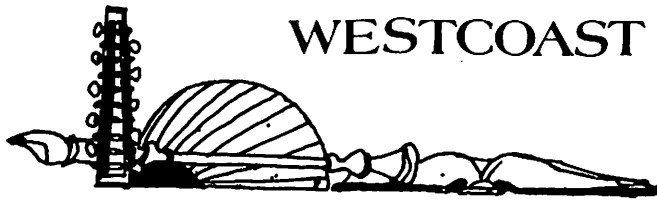
The Meet will start Friday at 8 p.m., with a get-acquainted group playing session. On Saturday and Sunday there will be morning and afternoon consort playing sessions. On Saturday a group dinner, arranged by Fresno gambists, will precede an evening session devoted to large consorts and viols-and-voices music for those so inclined.

The registration fee is \$12 per player payable to Robin Greiner, 111 N. 5th Street, Fowler, CA 93625. More information may be obtained from Robin Greiner, or Walter Unterberg, 1454 South Saltair Ave., Los Angeles, CA 90025. Or contact Carol Herman in Claremont, Sally Kell in Oakland, or Shirley Marcus in Los Angeles. #

INSTRUMENT STUDY

A Summer Session at the Center for Study of the History of Musical Instruments, at the University of South Dakota, Vermillion will be held June 9 - August 1, 1975. The Center is the unit of the College of Fine Arts and The University of South Dakota which is responsible for the development and utilization of the Arne B. Larson Collection of Musical Instruments & Library, one of America's largest and most comprehensive such collections, consisting of more than 2,500 musical instruments, plus a large supporting library.

For additional information about the Collection, course offerings, and research opportunities, write to Dr. Andre P. Larson, Director, Center for Study of the History of Musical Instruments, Box 194, The University of South Dakota, Vermillion, South Dakota 57069. #



WESTCOAST CANADA

A theatre-director once remarked that the key to a successful performance is in "giving the audience an experience they wouldn't forget". Likewise, the performer of early music must decide whether he is interested in providing a strictly musical experience or an artistic experience that lets the audience come away from a concert with a better sense of their own selves. It is fairly easy to give the kind of performance that will "please the crowd" but it is more important to give the kind that will stimulate and "develope" the audience. If the performances keep ahead of that audience, both will grow and expand as will the artistic avenues for each musician. Once your artistic goals are set, there is still the question of how to let people know what you are offering them. Unless you can count on the performer's reputation alone to draw the audience, there is no quick solution. A concert series in particular, depends on the continuing development of a core of regular, enthusiastic converts to the early music experience through exposure to good music.

Each area has its own special problems in attracting an audience, but the means of advertising are limited only by the imagination or the budget. Methods can range from posters to billboards or from telephone calls to skywriting. Take advantage of free publicity by sending out press releases to the media, by including your flyers in the direct-mail notices of other similar organizations or by posting them everywhere; even in laundromats. Personally contact newspaper critics and feature writers. Tell them about your upcoming concerts and be prepared to provide them with big, glossy photographs of the performers. Informal radio and television interviews with the artist are also a very effective way of spreading the word. The image a performer or group wishes to present should be consistently reflected by all advertising from posters to letterhead and a professional appearance is a great asset. Also, the style of presentation of a performance is important to both the performer and the audience and any compromise in authenticity is a step backward. It is important, too, to help the audience to learn more about the kind of performance or the kind of music they are listening to. Brief ver-

bal explanations of the background of the music can be given during the performance. The Vancouver Society for Early Music now gives a public lecture/demonstration dealing specifically with the music and instruments to be played. Program notes help describe the performance and they can be used to direct the audience toward pertinent records, books, workshops, artists, or instrument makers so they can continue to educate themselves. Efforts should be made to present music in some way other than in the modern concert style. Concerts could be combined with social events to develop a closer feeling between the audience and the performer.

It is important to get early music into the community in any way possible. School concerts from kindergarten to university using preparatory and follow-up material with a friendly and inviting presentation are becoming increasingly popular. Wind bands have always been ideal for outdoor performances. Public and private social occasions, church services, and period stage productions are the rightful places for much of the early music. Now, with the expanded media of the 20th century, more leisure time, and a much more sophisticated society, early music, once reserved exclusively for the upper classes, is available to all. What is left to concert organizers to do is to search out and inform their public of the pleasures that await them. #

E. R. T.

(Note: With this article E. R. T. concludes his series on Westcoast Canada. He will continue to contribute to WESTCOAST EARLY MUSIC in a new format in upcoming issues.)

DOULCE MEMOIRE IN APRIL

Ken Johnson offers the following early music programs on KPFA radio 94.1 FM in Berkeley, during April:

April 1, Tuesday, 1 p.m.

Surprise is the keynote.

April 8

Music by Oswald von Wolkenstein, the last of the long line of German medieval songwriters, performed by Early Music Quartet of Munich.

April 15

Heinrich Schutz/ Psalms of David

April 22

Medieval dance music performed by Early Music Quartet & Schola Cantorum Bailiensis.

April 29

Dances of Michael Praetorius/ Terpsichore

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KEYBOARD SUBJECTS

by
Harvey Stenson

ON AGGRESSIVE
HARPSICHORD
PLAYING

Twice recently, within these pages, mention has been made of "aggressive" harpsichord playing. One mention concerned a performer considered to be "very 'New York' in his style: lively, aggressive, assertive, brilliant, brash..." (WEMS, August 1974). The second mention was made in regard to the finalists in the last Bruges harpsichord competition, who were described as having a harsh-sounding playing, "driving on in a kind of unrelenting way," and being concerned with "musical power." (WEMS, October 1974). I found it an intriguing concept that a harpsichordist's playing might seem aggressive or not, but I was unsure as to what exactly that might mean in more concrete terms. The following thoughts are an exploration of that idea.

There would seem to be three principal manifestations of "aggressive" playing; the first of these is concerned with touch. An aggressive touch would mean, primarily, a tendency to attack the keys from above (with resulting jack-rail thumps), and secondarily, a tendency to leave them too early. These tendencies are often reminders of a piano background, although it could be argued that they

are equally objectionable on that instrument, in certain types of music, at any rate. Both entirely inappropriate in terms of good sound production on the harpsichord. An attack from above the key, far from giving an accent or a crisp sound, as its enthusiasts might hope, succeeds only in creating a great deal of mechanical noise which easily can interfere with the music which one is trying to make heard. That the early masters of the instrument were conscious of this is witnessed in Francois Couperin's observation that "a hand falling from a height will give a sharper blow than if it strikes from quite near, and...the quill will produce a harder sound from the string" (l'Art de Toucher le Clavecin, 1717). A quick release, giving the effect of a staccato, while appropriate in some harpsichord music (particularly that of the 18th century, significantly less in the more idiom-atic, lute-like style of the 17th century), is usually undesirable in that, by cutting the sound short, it emphasizes the instrument, qualities against which we so often must fight.

An aggressive style of playing can also be manifested in terms of rhythm. Playing that is described as being mechanical or unrelenting is often playing which has an inflexible pulse. Rhythmically speaking, perhaps the most interesting musicians are those who are strict about making certain principal beats follow each other at a regular time interval (i.e., keeping a "steady" beat), while making slight and subtle alterations in the spacings of those notes which come between the principal beats. To give an example, a movement by J.S. Bach in Italian style with rapidly running sixteenth notes would sound hopelessly mechanical if each quarter note (the principal note, in this case) were divided into four absolutely equal sixteenth notes. But such a movement could be made flexible by spacing those four sixteenth notes in such a way as to bring out their respective musical functions -- be that melodic, harmonic, motivic, or whatever -- while making sure that the first sixteenth note in each group of four followed the preceding one at the same time interval. In other words, the rhythmic value of a group of four sixteenth notes would always be the same, although the value of a single sixteenth note could vary, depending on the context. (Depending upon the tempo and the character of the movement, other note values would be substituted for the principal note and its divisions.). These alterations must be done with great subtlety and will probably not be perceived -- consciously -- by most listeners.

On a larger scale, more noticeable alterations may be made. Cadences may be broadened quite a bit; the first beat of a bar may be lengthened considerably to create the im-

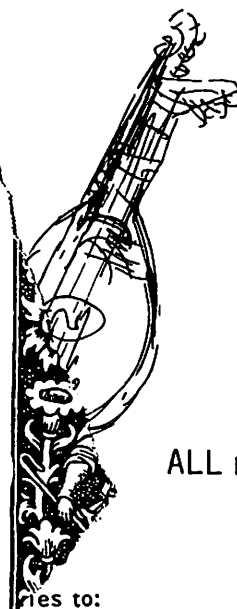
pression of a dynamic accent, and so forth. The "aggressive" player would either play notes in their perfectly strict proportions, thus creating continuous, unrelieved motion, or he might anticipate very slightly those principal beats mentioned above, thereby creating a feeling of music forever rushing nervously on. In either case his playing would sound inflexible and unrelaxed.

Finally, there is the question of phrasing. Parallel to the practice of running through a cadence without "breathing," i.e., making a separation between them. Baroque instrumental music was still largely modeled on the vocal style, with the assumption that the instrumentalist would place breathing spaces at appropriate points in the music, even though, as a string or keyboard player, he might not need to do so. Playing music without dividing it into its component phrases is not only monotonous, it also overlooks the architecture of a work by ignoring its smaller parts. Still, the practice evidently has long existed, for Couperin, in the Preface to his *Troisième Livre* (1722), introduces a new signe: ♪. It is used, he says,

to mark the ending of phrases, or of our Harmonic sentences, and to indicate that one must make a slight break at the end of a phrase before going on to the following one. Generally speaking, this is almost imperceptible, although when this little Silence is not observed, persons of taste feel that something is lacking in the performance; in a word, it is the difference between those who read everything straight through, and those who pause at the full stops and commas. These silences must make themselves felt without altering the beat.

(That is, the value of the pause (♪) is taken from the last note of the preceding phrase.)

THIS ARTICLE WILL BE CONCLUDED NEXT MONTH.



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